

MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON & CO.,

BOSTON, MASS.

OLIVER DITSON & CO.

Publish many charming Biblical Cantatas, some of which are peculiarly adapted to be performed by members of Sunday Schools with the assistance of choir members.

SEND FOR LISTS.

ESTHER. (50 cents) is well known, very easy and easily given with home made costumes.

By BRADBURY.

RUTH and BOAZ. (50 cents) is new, has charming and simple music, and scenes in Moab and near Bethlehem. Oriental costumes easily made.

By ANDREWS.

REBECCA. (65 cents) carries us back to very early days. There will be a crowding of young lady volunteers, to represent "REBECCA AT THE WELL," and the parts of Abraham, Isaac and the servants, who brought back Rebecca, are dignified and impressive. Not difficult.

By HODGES.

JOSEPH'S BONDAGE. (\$1.00) is more difficult, but a splendid scenic cantata.—As is *Bellehazza*, (\$1.00)

DITSON & CO. also commend to your notice their new Singing Class Books, "**THE SINGER'S WELCOME.**" (75 cents).

By L. O. EMERSON.

It is a Decided Success, perhaps the best of his works.

MUSIC BOOKS for SCHOOLS.

Song Greeting.

The newest book for HIGH SCHOOLS, ACADEMIES and SEMINARIES. 82 Part-songs of the highest character, both in words and music, exercises and solleggios. By L. O. Emerson. 40 cts., \$5 per doz.

Other well-known and very successful books for High Schools are: *Welcome Chorus*, W. S. Tilden; *High School Choir*, Emerson & Tilden, and *Leared Wreath*, W. O. Perkins. Price of each of the three books, \$1, or \$9 per doz. Also *High School Book of Song*, Ernst Leslie, 75 cts., or \$6 per doz., and *Public School Hymnal*, by Irving Emerson 40 cts., or \$5.00 per doz.

Children's Songs and How to Sing them.

The newest book for COMMON SCHOOLS. By W. L. Tomlinas. In two editions. The School Edition has voice parts only, and cost 30 cts., or \$3 per doz. The Teachers' Edition has songs and accompaniments, and costs 75 cts. 82 good songs for singers of all ages.

Other very popular School Song Books are: Emerson's *Song Belts*, and Perkins' *Golden Robin and Whippoorwill*, each 50 cts., or \$5 per doz.

GEMS FOR LITTLE SINGERS.

A most charming book for Primary Schools and Kindergarten, with pictures, sweet poetry and sweeter music. E. U. Emerson and Gertrude Swayne. 30 cts., or \$3 per doz.

Mailed for the Retail Price.

FRESH FLOWERS.

FRESH FLOWERS is the title of a most beautiful and attractive little Song Book for the younger children in Sunday Schools, or the so called INFANT CLASSES. Mrs. EMMA PITT, the compiler, is widely known and celebrated for Songs and Hymns for children, whom she thoroughly understands. More than 50 bright songs, such as "Little Lambs," "Snowflakes," "Little Samuel," and "Children's Sheaves." Nothing babyish. All in good taste. An abundance of Pictures. 25 cents. \$2.40 per dozen.

Minstrel Songs, Old and New.

The large sales show this to be a perfect success, and no wonder! No brighter or more musical melodies were ever brought together than those of the hundred *Plantation, Minstrel, and Jubilee* Songs here collected. All the world sings them! Accompaniments for Piano or Organ. \$2 plain. \$2.50 cloth.

WAR SONGS.

For Anniversaries and Gatherings of Soldiers, also Songs and Hymns for Memorial Day.

Like the book above mentioned, this is a very great success, and everybody likes the bright, patriotic songs. A great favorite with the Grand Army, and with all who have been soldiers. Used extensively in War Song Concerts. 50 cents. \$4.50 per dozen.

Mailed for Retail Price.

Silvery Waves.



Silvery Waves.

JUST ISSUED!

Wyman's (New, Revised and Improved Edition of)

Silvery Waves.

PRICE, 75 CENTS.



Silvery Waves.



Silvery Waves.



JOEL SWOPE & BRO.

No. 311 North Fourth Street,

ST. LOUIS, MO.

THE LARGEST RETAIL SHOE HOUSE

—IN—
AMERICA.

Satisfaction Guaranteed or Money Refunded.

Special Attention given to Orders outside of the City.

Illustrated Catalogue sent FREE on Application.

BRIGGS PIANOS.



The BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as LOW PRICES as will ensure a really good instrument.

All our Pianos are fully warranted for Five Years.

C. C. BRIGGS & CO.

Warerooms and Factory:

1125 Washington Street,

BOSTON.

NEW ENGLAND PIANOS

Are Noted for their Fine Tone

and Superior Finish.

WRITE FOR CATALOGUE TO

NEW ENGLAND PIANO CO.

32 GEORGE STREET,

BOSTON, MASS.

DECKER
BROTHERS
PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above the keys:

Decker Brothers.
New York.

— SEND FOR ILLUSTRATED CATALOGUE. —

No. 33 Union Square, NEW YORK.

DEVOTED TO MUSIC AND ART.

Vol. VIII.

MARCH, 1885.

No. 3.

MUSIC AND ITS ESTHETICS.

MUSIC is partly a science and partly an art. It may be divided into two heads—speculative and practical. Speculative music proves how sounds are related to each other, and endeavors to arrive at the knowledge of their effect, when continued, or simply alone—in fact it is the philosophy of music. Practical music is the application of theoretical principles, the proper distribution of sound, in other words, harmony, and the heart of composition. Music being an artistic arrangement of harmonious sounds, appeals to the senses in the most powerful way; it excites agreeable feeling and speaks a language of its own. Its effects are universally experienced. The inhabitants of the civilized portions of the globe—the rude denizens of the Arctic regions, wild Indian tribes—incultivated people in every part of the world, are all subject to the influence of what—according to their several stages of educated taste—are to them sweet sounds. That the existence of music is of great antiquity is proved by the mention of it in Genesis, where it is connected with Jafal and religious ceremonies; and here in England, up to the period of the Reformation, the only music worth hearing was the sacred chant. From this time, progress has gradually been made, and now in this country all the great foreign composers have found a good field for developing their genius and for turning their talents to a practical use.

It is a remarkable physiological fact, that with regard to the progenitors of the most celebrated musicians, the fathers have almost invariably been connected with the profession in only some humble way. We have it on record that Mozart's father was an insignificant player of the violin, Beethoven was the son of an obscure tenor singer, Haydn's father a harpist, of no reputation, Rossini's father merely a hornblower with a strolling company. It would seem from these facts as if only very moderate ability was required for the production of the highest musical genius in another generation. The latter half of the last century, and early part of this, has produced the greatest number of eminent composers, and the most glorious period that Beethoven, Mozart, Haydn, Handel, Chopin lived. Each had a distinct style of his own, and were perfect in their respective lines. Up to the present time no woman has attained any particular celebrity as a first-rate composer, although many are most brilliant performers, but now that so many opportunities are offered for the scientific study of music, probably women may distinguish themselves more in composition as they do in the other branches of this the most glorious of the arts. Classical music, being now the fashion, it may be often listened to with weariness in a drawing-room, simply because it does not give the people can be cultivated by giving them first-rate classical music, performed by first-rate artists. That appreciation of good music is a growing feeling is proved by the conversion of people who used to enjoy so-called "popular airs," and now that their ears are more refined, feel an insupportable weariness in listening to inferior compositions after the delight of hearing music that appeals to the senses and imagination. One great boon conferred by music is the refreshment and soothing effect caused by some lovely symphony, or sonata, on the overworked and weary brain. Its refining and softening influence on the disposition is beyond question. That music in some form or another is essential to life, is proved by the fact that it is introduced into everything that we do. The soldier would never get on without his march to help him over the ground. The bladesman, with no brass band, and a soft-swinging out of tune, would seem dull. School children,

tightly packed in a van for their annual tour, would never feel they were having a holiday without the braying of a cornet, however incorrectly played, and the country, shorn of its natural song, of the birds and the hum of insects, affording musical sounds, would be dreary in the extreme. Music is evidently necessary to our existence. It is associated with joyous moments and the happiest feelings of our lives, and the more the taste for its development in its highest form, the greater will be our appreciation of the good and beautiful.—*Ex.*

SOUND-BAR AND POST IN VIOLINS.

THE SOUND-BAR is a strip of pine wood running obliquely under the left foot of the bridge. It not only strengthens the belly board for the prodigious pressure of the bow strings, whose direction it is made to follow for vibrational reasons, but it is the throbbing system of the violin. It has to be cut and adjusted to the whole emotional system; a slight mistake in position, a looseness, an inequality or roughness of finish will produce that loathsome on-edge growl called the "wolf." It takes the greatest cunning and a lifetime of practical study to know how long, how thick, and exactly where the sound-bar should be in each instrument. The health and *morale* of violinists has been impaired by the overworked system being ignorantly tampered with. Every old violin, with the exception of the "Cocle," has had its sound-bar replaced or it would never have endured the increased tightness of strings brought in with our modern pitch. Many good forges have thus been exposed, for in taking the reputed Stradivarius to pieces, the rough, clumsy work inside, contrasting with the exquisite finish of the old masters, betrays at once the coarseness of a body that never really held the soul of a Cremona. The sound-post, a little pine prop like a short bit of cedar lead pencil, is the heart of the violin. It is placed upright inside, about one-eighth of an inch to the back of the right foot of the bridge, and through it pass all the heart throbs or vibrations generated between the back and the belly. There the short waves and the long waves meet and mingle. It is the material, the very centre of that pulsating air column, defined by the walls of the violin, but propagating those mystic sound waves that ripple forth in sweetness upon 10,000 ears. Days and weeks may be spent on the adjustment of this tiny sound-post. Its position exhausts the patience of the repairer, and makes the joy of every owner of the player. As a rough general rule, the high-built violin will take it nearer the bridge than the low built, and a few experiments will at once show the relation of the "soul" to tightness, mellowness, or intensity of sound. For the amateur there is but one motto, "Leave well enough alone."—*Hawes.*

ONLY ONE!

GREAT king, desiring to teach his son a practical lesson, ordered a long table to be prepared in one of the galleries of his palace, set out with all manner of toys, fruits, and other things which he thought would please the little boy. Taking him to a door at one end of the room, he said to him, "My son, pass down this hall, and whatever you see, take it, but you may take only one, on one condition—you are not to turn back. When you have gone the whole length of the hall, and have reached the door at the other door and bring me what you have chosen."

Following the little boy started, enchanted with the prospect; he ate and drank, and gathered his

hands and his arms full of treasures, and presently stiring of what he had, he threw them away to make room for some glittering toy which attracted him further on; but which, when secured, somewhat disappointed him, as he saw that he had how did not please nor satisfy him as much as he had expected, and he was constantly looking back regretfully to that which he had left behind, or he saw something still further on which he thought more desirable. Now, instead of being happy in having his choice of all those good things, the little boy grew irritable and dissatisfied. At length he appeared before the king with a sorrowful countenance, and in his hands were a few broken toys.

"Is this all, my son, that you have brought me out of the infinite variety from which you had to choose?"

"Yes, father," sobbed the weeping boy, "That which pleased me at first seemed so poor and inferior, when I had it, to that which I saw further on, that I could not be content, and always hoping to secure something to please me better, I could not make my choice, and now these are all I have. Oh, if I might go back once more!"

"Not so, my son," said the king, "that cannot be; but let this lesson sink deep in your heart. As you go through life, enjoy each day all there is in it of pleasure and happiness. Do not look back with regret to what you have left behind, or the joys, oblivious of those which are within your reach. Let each day bring its measure of comfort and content. The present is all you are ever made of; by wisely improving it, your memories of the past will be pleasant, and your future happiness will be assured."—*Ex.*

ABOUT VIOLIN STRINGS.

THE Italian, Roman and Neapolitan strings are superior to all others for fine, even, pure quality of tone and durability. Many musicians and amateurs imagine that a genuine Italian string must be perfectly transparent, even in thickness, and smooth. This is a mistake; a genuine

Italian string is not very light in color, is finished rough, and is never perfectly even throughout. This is the natural state of the string when made. Strings should not be oiled a second time in its life. A string is polished and bleached to make it clear and smooth, it will never give a pure, clear tone, for such a string gets hard, and the threads become uneven in thickness. The strings that are sold by many dealers for Italian are mostly French and German imitations, or say inferior Italian strings. Many dealers do not know what make of string it is that they are selling for Italian. The box in which the imitations are marked "Italian," so they are sold under that name. In color, the French make, good imitations, but they will also be found to be smooth and hard, if compared to the genuine. The best clear German strings are superior to any inferior or imitation Italian.

For summer use the French silk E strings, which withstand the perspiration of the fingers, are preferable to all others.

In putting on strings, it is best to cut the A and D strings to two-thirds of the normal length, the knot should be made at the thinnest end of each length. Care must be taken not to bend the string, but to put it in, in color, the French make, slowly, for if drawn up to pitch immediately, the string is liable to get false.

The best performer should have his strings properly gauged, so that they will give correct and clear tones and stand well in tune.

The best performer who has one year's experience will prove that the average expense will not be as much as when ordinary strings are used, and, what is better, the performer will have a great saving of time, trouble and nervous force.

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

80 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

SUBSCRIPTION.

One Year (with premium),	\$2 00
Six Months (with premium),	1 25
Four Months (without premium),	75
Single Copy,	25

For premiums offered, see page 88. This includes postage on paper, in all points except St. Louis. St. Louis subscribers must add the cost of the postage on their orders. Subscribers are allowed to receive the Review by mail. This is due to the peculiarity of the postal laws, which prevent monthly publications being sent at second-class rates in the places where they are published.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

THIS is not the magazine for those who cannot appreciate good music. We do not cater to them; we do not care to have them among our subscribers. At the risk of being accused of "blowing our own horn," we cannot help but ask musical connoisseurs to compare the music in this number, for instance, with that contained in any similar publication on either side of the Atlantic, and honestly answer whether they have ever seen it, we will not say surpassed but, equalled?

OW many "greatest" make one great? This is a conundrum for the solution of which we are inclined to offer a prize. Every other artist who comes along is heralded by his advance agent, and by the newspapers, if the aforesaid agent has paid enough for advertising, as "the greatest," some-thing-or-other. After hearing a dozen or so of these "greatest" artists one cannot help but query how many such would enter into the make up of an artist that could really be called great.

MUCH has been said against the star system of giving operas, (though not too much probably, from an artistic standpoint) but why should stars be called stars at all? Stars shine by their own light, the greatest singer can at best only reflect more or less perfectly the brightness contained in the composition he renders. He is rather a satellite, a planet, a moon, so to speak, than a star. We have always avoided the use of the term for this reason and we wish it might be dropped from the vocabulary of Americans, for dropping the name would be one step, and not an inconsiderable one, towards dropping the thing.

THE popular ear and the popular heart are much less affected by music than the more musical ears. Good words, or words which, without having much merit in themselves, gave expression to some universal sentiment, have often carried a poor melody into popularity, (e.g., "Home, Sweet Home.") This being the case, it is easy to see at a glance that it is quite unnecessary, in order to elevate the musical taste of the masses, to cultivate, by good examples, their literary taste, their appreciation of poetry, as it is to improve their musical taste by giving them good music. Are not many of our composers of the better class altogether too ready to set literary trash to music?

UNDER order of Queen Victoria, her private band have adopted the French pitch (*diapason normal*) and it is believed that fashion, if not legislation, will soon compel all the bands and orchestras of the United Kingdom to do the same thing. In Germany steps are being taken in that direction, and it is highly probable that the *diapason normal* will soon become the international pitch—international to all places except Boston, which, a year or two since, adopted a pitch of its own. Of course, Boston against the world will leave Boston in the majority, but, just because we sympathize with the under dog in a fight, we shall, just for this once, side with the minority.

HERE is something pathetic in the death of Dr. Damosch, just as he was beginning to reap the rewards due to his merit, after years of conscientious labor, as well as of constant struggle against the friends of Theodore Thomas, aided by the money and influence of the Sidwains, whose hired man he refused to be. And yet it might have been worse. He at least lived to see the victory, though he did not reap its full rewards. He died not only with his face to the foe, but in possession of the enemy's battlefield, while others, equally gifted, equally courageous have often fallen, and in falling, the shout of victory of their pursuers. Then too, he leaves a son, who, though young, has bravely picked up the baton that death struck from his father's hands, and who will be inspired, we trust, to crown with complete success, the work so well begun by the elder Damosch.

ENGLISH OPERA.

THE unexpected measure of success which has attended the giving of "German Opera" in New York is a demonstration, we think, of the fact that English opera can be made a still greater success. We have quoted the words "German Opera" because it is important in this connection to call attention to the fact that the majority of the works given under the late Dr. Damosch's leadership were not German in any other sense than that they were given in the German language. The works of Meyerbeer, Halevy, Aubert and Rossini, which have made up the majority of the performances are none of them of the German School. Meyerbeer is musically the disciple of Rameau and Lully, and may be called the creator of modern French grand opera, in spite of the fact that he was by birth a German Jew; his librettist was Scribe, one of the most intensely French of Frenchmen; his works (all that survive) were, like those of Gluck also, written for the Paris stage. The same is true of all the works of Aubert and Halevy, of Rossini's "William Tell," etc. In other words, a large proportion of the works applauded as "German Opera" in New York were German only because German translations of the original French and Italian texts were sung by German artists. There was no virtue of attraction, therefore, in hearing the operas in the original, for the original languages were not heard in these cases. What was it then that attracted audiences to these performances? First, probably, the fact that excellence and balance of ensemble were offered rather than an expensive "star" surrounded by a poor company. Secondly, the operas selected were the best specimens of the different schools to which they belong, and seldom before attempted upon the American stage; and lastly (and above all we think) they were sung in a language intelligible to a large portion of the audiences. Now, let us suppose that the same operas had been given in equally good style in English, a

language understood by the entire audience, does it not seem almost too clear for discussion that the success would have been even greater?

It will not do to say that the artists could not have been obtained, for there is plenty of first-class material available from which to organize more than one first-class troupe of English speaking artists, artists who sail under a humanely named pseudonym, as well as a few who, like our friend Sweet, are willing to take their chances of success as Americans with American names even upon the Italian stage. "Ah, but the language!" The language? Nonsense! Is there a civilized language with more harsh, unusual sounds than the German? Is there a more guttural language than German gutturals could surely stand the English sibilants, especially when the latter are part and parcel of their mother tongue.

The moral of all this is: Give us English opera, or rather give us opera in English—not the "Bohemian Girl" nor "Elnor" *et al.*, but first-class opera, with first-class artists in first-class style, and money can be made where it is not lost.

We shall not see opera of this sort this season, but would it not be well for General Mapleson (We shall promote him for good behavior if he adopts our suggestion, from a Colony to a Generalship, and we apply the term to him now by anticipation.) to put on his thinking cap and see whether next year he cannot, with profit to himself, give us grand opera in English?

HOPE'S frequently quoted remark to the effect that music is essentially an aristocratic art, which is now making its annual tour in the musical papers, only serves to show how nonsense will pass for wisdom, if only it has some great name to back it. It is an art, it is aristocratic, if by that it be meant that they are debased when made to minister to what is low or immoral. In this respect, music stands on a level with its sister arts, neither higher nor lower. In reality, music is the most democratic of all the fine arts, that which is most accessible to the masses, as well as that which they can best appreciate. An ordinary painting, not a daub, costs hundreds of dollars, and masterpieces are worth fortunes. How many men have, or can have, as their own, even one statue of the masters? It is not so with music; a few dollars buy the works of the masters, a little time and study will make them part and parcel of one's being, so that they may be recalled and enjoyed, even in the stillness of the night, or the solitude of the desert, by the humble as well as by the proud, by the poor as well as by the wealthy. Music! why it is the only one of the arts that ever makes its home among the lowly; that takes even the street Arab he knows too well to give him an occasional glimpse of the sunshine, an occasional breath of the pure air of song-land. Music is not essentially aristocratic; it is universal, therefore essentially democratic, Chopin to the contrary notwithstanding.

WE have lately noticed, in some music trade journals, a disposition to compel certain parties to advertise in their columns, by throwing out vague hints of exposure, or even by attacks upon the intended victims. We cannot tell what the publishers of these papers would like to have such a course of conduct called, but we know of but one fit name for it: blackmail. If the gentlemen who are so anxious to replenish, with the cash of advertisers, coffers which, if we judge from their eagerness, must be well high empty—were as energetic to extend the circulation of their papers as they are to smother reputations, they would find that advertising would come of its own accord.

LEOPOLD DAMROSCH.

are indebted to Freund's *Music and Drama* for the facts contained in the following biographical sketch, and to the Messrs. Knabe, the famous piano manufacturers, for the accompanying cut of the late Dr. Damrosch.

Leopold Damrosch was born at Posen, Polish Prussia, October 22, 1832. Originally intended for the medical profession, he studied at the University of Berlin, graduating therefrom with high honors, in 1854, when twenty-two years of age. His love for music, however, which asserted itself at an early age, was not dulled by his medical studies; and although, in deference to his parents' wishes, he did not neglect medicine, he found time to cultivate his strong natural talent for music. At the age of nine he had commenced the study of the violin and was so enamored of his instrument that he used to take it with him to bed. During his stay at the University he became widely known as a solo violinist. Under the careful guidance of Hubert Rietz he completed the study of his chosen instrument, at the same time obtaining his education in the theory of music from Deln and Boehmer.

In 1850 the musician conquered the physician and henceforth he devoted himself entirely to his beloved music; making his first public appearance as a violin virtuoso at Magdeburg in 1850. On the advice of his musical friends at Berlin, where he also made very successful appearance, he went to Weimar, then the centre of musical art in Germany. Here he met Abbe Liszt, von Bülow, Tausig, Lasserre, and Cornelius, whose friendship was invaluable to the rising young artist. His first official appointment was as director of the musical club of the Stadt Theater at Posen. He was called to fill a similar position at Breslau. While at Weimar he became concert master at the Opera House, where he met Miss Helena von Heimburg, a well known and favorite Lieder songstress, then in her first year's engagement as an opera singer, whom he married in August, 1858, and with whom he lived very happily.

Dr. Damrosch's first appearance as a conductor was made at the Philharmonic concerts at Breslau, in 1858, when he won considerable distinction by bringing to light works by Wagner, Liszt and Berlioz.

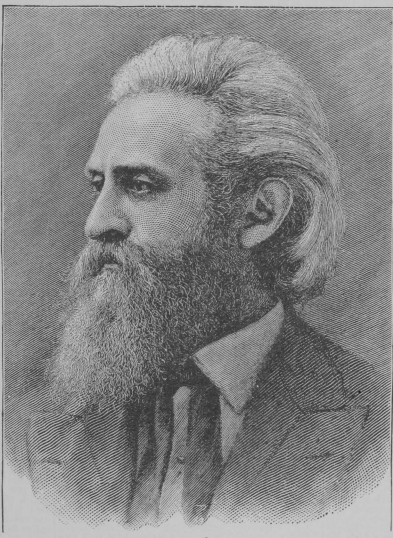
In 1860, Dr. Damrosch resigned his position as conductor of the Breslau Philharmonics, and undertook a series of concerts with von Bülow, Tausig and Mrs. Damrosch. In 1862 he organized the *Orchester Verein* Symphony Society with an orchestra of eighty players, and gave a series of twelve concerts each season. The greatest virtuosi, the most prominent soloists, took part in these concerts, which were supported in the general public most enthusiastically. On two occasions Liszt and Wagner each conducted a concert.

Dr. Damrosch's activity during this period was so remarkable as it has been during the past few months. He established a classical union and a choral union, took part in innumerable concerts, directed the orchestra at the Breslau Opera House, where he produced Meyerbeer's "L'Africain," and made frequent appearances as a violin virtuoso in the great Hamburg and elsewhere. He also edited the "Musk Zeitung."

In 1871 the Arion Society of New York offered him the position of conductor, which he held until his resignation last year. On the 6th of May, 1871, he made his bow to a New York audience at Steinway Hall, in the third concert of a series of chamber composer and violinist, and scored an immense

success. The narrow and unsatisfactory field afforded by a society of men singers like the Arion, however, did not offer him sufficient scope, and in 1883, being urged by Mrs. Morris Reno and others to establish a mixed choir, he organized the New York Oratorio Society.

The first concert of the society was given at Knabe's piano rooms, on December 3, 1873, at which time the chorus consisted of some fifty or sixty voices; and on May 12, 1874, the society gave Handel's "Samson," with a chorus of one hundred voices and an orchestra. From this time forward the success of the society was assured. For five years, Dr. Damrosch gave it his services gratis, but after that it was so well established that it needed no such sacrifice. It now numbers 500 voices, and ranks with the foremost choirs of the world.



Leopold Damrosch

In its thirty-fifth season Dr. Damrosch became director of the Philharmonic Society, and carried it through triumphantly, giving it heroic sacrifices on his part, and in 1878, he organized his famous orchestra, the nucleus of the "Symphony Society," which, prosperous and successful from the very first, secured its greatest success in the season of 1879-80 in the first production in this country of Berlioz' great work, «The Damnation of Faust». Among other works first brought out in this country under his direction were Berlioz' "Messe des Morts," Wagner's "Siegfried," and "Gotterdammerung," Rubinstein's "Tower of Babel," Bruch's Symphony No. 2, and Saint Saens' Symphony No. 2.

In May, 1881, he organized and carried out the

great musical festival in New York city, with which his name will be long connected, and which showed his great powers as a conductor. At this festival was played his "Festival Overture," originally written in 1863 for the inauguration of the Breslau Opera House, and which so delighted Raff, who heard it in 1870, at the Festival of the United Musicians of Germany, that he made it a pianoforte arrangement of it for four hands.

In 1883, with an orchestra of fifty-two musicians Dr. Damrosch made a series of twelve series of concerts, all of which were remarkably successful.

The crowning success of his life, however, was yet to come, and it is satisfactory to know that he did not die without feeling that the desire of his heart had been accomplished.

Having been authorized by the directors of the Metropolitan Opera House to secure a company, he, at the end of August last, started for Germany, having in the meantime secured by cable the services of Herren Robinson and Schott and Mmes. Materna and Brandt. He arrived here at the end of September, and, opening on the night of November 17, produced in rapid succession "Tannhauser," "Fidelio," "Les Huguenots," "Der Freischütz," "Don Giovanni," "Lohengrin," "Massaniello," "Rigoletto," "William Tell," "Le Prophète," "La Jive," and "Die Walküre," which crowded the house nightly with delighted audiences.

Dr. Damrosch not only superintended all the work connected with the studying and production of these operas, but conducted every performance until the Wednesday before his death. His last work in the conductor's chair was at the representation of "Lohengrin" the previous Monday.

Dr. Damrosch was of medium height and robust. Silver-gray hair in thick masses flowed back from his high, square forehead, and he wore a heavy white wavy beard. His eyebrows were jet black, and his black eyes were full of fire.

As a composer, the late musician possessed an enviable reputation. A concerto and several minor pieces for violin, a "Pest Overture," "Ruth and Naomi," a Biblical idyl for solos and choruses, written for the Oratorio Society, for which also he wrote "Sulamith," and twelve books of songs have gone forth under his name. Among his numerous manuscript achievements is included a symphony. As a violinist, Dr. Damrosch's remarkable days won considerable distinction. As a man Dr. Damrosch was rather remarkable among musicians for his literary attainments and oratorical fluency and brilliancy.

He was much liked, and revered, if indeed not loved, by those with whom he was professionally connected. One of the singers at the Opera House said, "Only those who have been in Dr. Damrosch's service, except his immediate friends and his family, can know with how much affection he inspired us. We admired him as a musician, as an intellectual man, as a moral man, yes, and as a handsome man; but more than all that, we had a real attachment for him. His family life was simply delightful."

He died just as material success was about to crown a lifetime of aspiration and toil. He leaves a widow, three daughters and two sons; all of whom, save the eldest son, Frank, who is leader of the orchestra in Denver, were at his bedside.

His son, Walter, now twenty-three years of age only, but said to be a young man of unusual talent, has been elected to the Breslau Opera House, and has also been elected by the Oratorio and the Symphony Societies to fill the places made vacant by the death of his father. Could the hope be entertained that he will prove himself worthy and competent.

NEW MUSIC.

7 and 9 W. 14th St.,
E. H. McKEEN & CO., Marine.

Kunkel's Royal Edition

Harry Night	Silence	75
La Balade	Ch. R. Lyberg	76
Warblings at Five	Brimley Richards	76
Domestical Bells	LeFebvre	76
Domestical Bells	Chedore	76
Unplanned	Wagner	77
Unplanned	Lidoff	77
Unplanned	Chedore	77
Chant du Berger	M. de Golas	77
Argentina (Silver Thistle)	Eugene Ketterer	77
Argentina (Silver Thistle)	Wagner	77
Argentina (Silver Thistle)	Dunlop	77
Nocturne in D flat (Bleeding Heart)	E. Ketterer	77
Grand Galop de Concert	Fritz Spindler	77
Grand Galop de Concert (Wienpalm)	For Archer	77
Cascade of Roses	Guat Lange	78
As Snow	Wagner-Liszt	78
Amishah and the Wind	Wagner-Liszt	78
Amishah and the Wind	Chopin	78
First Love	Chopin	78
Spring of the Wisp (Caprice)	Chopin	78
Spring of the Wisp (Caprice)	Chopin	78
Spring of the Wisp (Caprice)	Chopin	78
Autumn Walks	Chopin	78
Autumn Walks	Chopin	78
Autumn Walks	Chopin	78
Waking Poland (Nocturne)	Chopin	78
Summer Walks	Chopin	78
Summer Walks	Brands	78
Summer Walks	Jean Paul	78
March from Tannhäuser	Guat Lange	78
Leather Rose	E. Ketterer	78
Leather Rose	Chelchabner	78
Leather Rose	E. Ketterer	78
Leather Rose	E. Ketterer	78

PREMIUMS

KUNKEL'S MUSICAL REVIEW

on goods of A. J. JORDAN who has the largest stock of Fine Cutlery in the West, and who will

[illegible]

7 and 9 W. 14th St.,
E. H. McEWEEN & CO., Man'rs.

FANTASIE - STÜCKE.

NO. I.

E. R. Kroeger.

Allegretto - 132.

The musical score is written for piano and consists of four systems. The first system is marked *p* (piano) and the second system is marked *mf* (mezzo-forte). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. Pedal points are indicated by "Ped." and asterisks at the end of the third and fourth systems.

Handwritten musical score, first system. Treble and bass staves. Key signature: two flats. The piece begins with a *CRÉN.* (Crescendo) marking. The right hand features a melodic line with many fingerings (1-5) and slurs. The left hand provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.

Handwritten musical score, second system. Continuation of the piece. The right hand has complex passages with numerous fingerings. The left hand includes a *p* (piano) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.

Handwritten musical score, third system. Continuation of the piece. The right hand features a melodic line with many fingerings. The left hand includes a *p* (piano) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.

Handwritten musical score, fourth system. Continuation of the piece. The right hand has complex passages with numerous fingerings. The left hand includes a *f* (forte) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.

Handwritten musical score, fifth system. Continuation of the piece. The right hand features a melodic line with many fingerings. The left hand includes a *molto rit.* (molto ritardando) marking. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.

Poco più mosso 0-84.
leggiero.

First system of musical notation for piano, measures 1-8. The right hand features a continuous sixteenth-note pattern with fingerings 1 3 2 5 1 3 6 2, 1 3 2 5 1 3 6 2, 1 2 3 4 5 4 3 2 1, and 5 4 3 2 1 3 6 2. The left hand provides harmonic support with chords and single notes, including a *p* dynamic marking. Pedal points are indicated below the bass line for measures 1, 3, 5, 7, and 8. The word *simili.* is written above the right hand in measure 4.

Second system of musical notation for piano, measures 9-16. The right hand continues the sixteenth-note pattern with fingerings 1 3 2 5 1 3 6 2, 1 3 2 5 1 3 6 2, 4 1 2 3 1 2 3 4 5, and 3 5 2 4 1 1 4 3 5. The left hand includes a *f* dynamic marking in measure 14. Pedal points are indicated for measures 9, 10, 11, 12, 13, 15, and 16.

Third system of musical notation for piano, measures 17-24. The right hand continues the sixteenth-note pattern with fingerings 1 4 3 2 1 5 4 3 2 1, 1 1 3 1 2 1 4 3 2 1, 5 4 3 2 1 2 1 3 2 1, and 1 4 3 5 4 3 2 1. The left hand includes a *f* dynamic marking in measure 19. Pedal points are indicated for measures 17, 18, 19, 20, 21, 22, 23, and 24.

Fourth system of musical notation for piano, measures 25-32. The right hand continues the sixteenth-note pattern with fingerings 1 3 5 1 3 5 2, 3 5 1 3 6 2, 1 3 2 5 1 3 6 2, 1 3 2 5 1 3 6 2, and 1 2 3 4 5 2 1. The left hand includes a *f* dynamic marking in measure 25. Pedal points are indicated for measures 25, 26, 27, 28, 29, 30, 31, and 32.

Fifth system of musical notation for piano, measures 33-40. The right hand continues the sixteenth-note pattern with fingerings 1 3 5 1 3 5 2, 3 5 1 3 6 2, 1 3 2 5 1 3 6 2, 1 3 2 5 1 3 6 2, and 3 4 5 1 3 6 2. The left hand includes a *f* dynamic marking in measure 33 and a *cris.* marking in measure 37. Pedal points are indicated for measures 33, 34, 35, 36, 37, 38, 39, and 40.

Handwritten musical score system 1. Treble and bass staves. Treble staff has many fingerings (1-5) and slurs. Bass staff has chords and fingerings. Dynamics: *f*. Pedal markings: Ped. ♀, Ped., Ped., Ped.

Handwritten musical score system 2. Treble and bass staves. Treble staff has many fingerings and slurs. Bass staff has chords and fingerings. Dynamics: *f*. Pedal markings: Ped. ♀, Ped., Ped., Ped.

Handwritten musical score system 3. Treble and bass staves. Treble staff has many fingerings and slurs. Bass staff has chords and fingerings. Dynamics: *sf*. Pedal markings: Ped. ♀, Ped.

Handwritten musical score system 4. Treble and bass staves. Treble staff has many fingerings and slurs. Bass staff has chords and fingerings. Dynamics: *dim.*, *rit.*

Handwritten musical score system 5. Treble and bass staves. Treble staff has many fingerings and slurs. Bass staff has chords and fingerings. Dynamics: *p*. Tempo marking: *Tempo I*.

Handwritten musical score, first system. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. A *mf* (mezzo-forte) dynamic marking is present in the bass staff.

Handwritten musical score, second system. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *cres.* (crescendo) in the treble and *dolce.* (dolce) in the bass. Pedal markings (*Ped.*) with star symbols are present below the bass staff.

Handwritten musical score, third system. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *cres.* (crescendo) in the treble. Pedal markings (*Ped.*) with star symbols are present below the bass staff.

or thus.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* (forte), *rit.* (ritardando), *rinforz.* (rinforzando), and *cres.* (crescendo). Pedal markings (*Ped.*) with star symbols are present below the bass staff.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *rit.* (ritardando), *ard.* (ardente), *morendo.* (morendo), and *p* (piano). Pedal markings (*Ped.*) with star symbols are present below the bass staff.

Rippling Waves

(WELLENSPIEL)

Revised edition by the author.

Fritz Spindler Op. 6.

Tranquillo ♩ — 76

dolce.

L.H. R.H.

L.H. R.H.

f

f

f

f

Allegretto 66.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto'. The piece begins with a treble clef and a key signature of two flats. The first system includes a treble clef and a key signature of two flats. The second system has a treble clef and a key signature of two flats. The third system has a treble clef and a key signature of two flats. The fourth system has a treble clef and a key signature of two flats. The fifth system has a treble clef and a key signature of two flats. The sixth system has a treble clef and a key signature of two flats. The piece concludes with a double bar line and a repeat sign. Pedal points are indicated by 'Ped.' below the bass staff. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). The notation includes various musical symbols such as notes, rests, and fingerings.

This page of piano sheet music consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling instructions, labeled "Ped.", are placed below the bass staff of each system. Some systems include asterisks (*) or specific rhythmic markings like "3 2" or "3 1 2 1 2". The final system includes dynamic markings: "cres." (crescendo) and "f" (forte). The notation is dense, with many beamed notes and slurs across the staves.

Musical score system 1: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Musical score system 2: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff. The system ends with a decrescendo.

Musical score system 3: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Musical score system 4: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Musical score system 5: Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff. The system ends with a final chord.

SERENATA UND TRIO.

für den Concert-Vortrag eingerichtet
von

JULIE RIVÉ-KING.

Moritz Moszkowski Op.15.-17.

Andante grazioso. ♩ = 100.

The musical score is arranged in four systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Andante grazioso' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) are present throughout. The piece ends with a 'dimin.' (diminuendo) marking.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ossia original.

This page of musical notation is for a piano piece, featuring multiple systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a *fuoco.* marking, followed by *or* and *rinfr.* The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

System 2: The second system also consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *ff fuoco* marking, followed by *or* and *rinfr.* The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

System 3: The third system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *mp* marking, followed by *p* and *cres.* The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

System 4: The fourth system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *mf* marking, followed by *p* and *cres.* The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

System 5: The fifth system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *dimin.* marking. The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

System 6: The sixth system consists of two staves. The upper staff has a treble clef and a key signature of one sharp. It begins with a *f* marking. The lower staff has a bass clef and a key signature of one sharp. It includes *Ped.* markings. The system concludes with a star symbol.

[illegible]

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

agitato.

f *ff* *sf* *ad lib.*

or thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. * Ped. * Ped. * Ped. *

a tempo.

pp

Ped. * Ped. * Ped. * Ped.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ossia.

dimin.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

riten.

marc. un poco.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

LITTLE BUTTERCUP.

(Rondo)

Carl Sidus Op. 80.

Allegretto ♩ - 120.

The musical score is written for piano in 2/4 time, marked *Allegretto* with a tempo of 120 beats per minute. The piece is in G major and consists of 120 measures. The score is divided into five systems, each with a treble and bass staff. The first system begins with a piano introduction marked *p*. The second system introduces the first theme, marked *p*, and the second theme, marked *f*. The third system continues the first theme, marked *p*, and the second theme, marked *f*. The fourth system introduces the third theme, marked *mf*, and the first theme, marked *p*. The fifth system continues the first theme, marked *p*, and the second theme, marked *f*. The score includes fingerings, dynamics, and articulation marks.

Trio

First system of musical notation for the Trio section. The treble clef staff features a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. A piano (*p*) dynamic marking is present in both staves.

Second system of musical notation. The treble clef staff continues the melodic line with various rhythmic patterns and slurs. The bass clef staff maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the bass staff.

Third system of musical notation. The treble clef staff shows a continuation of the melodic theme. The bass clef staff features a more active accompaniment with chords and eighth notes. A piano (*p*) dynamic marking is present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of slurred eighth-note passages. The bass clef staff has a steady accompaniment. A piano (*p*) dynamic marking is present in the bass staff.

Fifth system of musical notation. The treble clef staff concludes the melodic line. The bass clef staff continues the accompaniment. A piano (*p*) dynamic marking is present in the bass staff.

Repeat from beginning to Trio.

LILIAN POLKA.

Carl Sidus Op. 200.

Allegretto ♩ - 120.

Secondo.

p

mf

f *cres.* *f*

Copyright - Kankel Bros. 1894.

LILIAN POLKA.

Carl Sidus Op. 200.

Allegretto ♩ - 120.

Primo.

The musical score for "Lilian Polka" is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system is marked "Allegretto" and "Primo". The second system is marked "mf". The third system is marked "f". The fourth system is marked "f" and "cres.". The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system includes a tempo marking of 120 beats per minute. The second system includes a dynamic marking of "mf". The third system includes a dynamic marking of "f". The fourth system includes a dynamic marking of "f" and a crescendo marking "cres.". The score is written for a single instrument, likely a piano.

Secondo.

Secondo.

p

Trio.

f *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f*

p

f *p* *f* *p* *f* *p* *f*

Repeat from beginning to Trio.1

Primo.

The musical score for the 'Primo.' section consists of two staves. The upper staff is for the Violin, and the lower staff is for the Piano. The key signature has one flat (B-flat), and the time signature is 3/4. The Violin part features a series of eighth and sixteenth notes with various fingerings (1-5) and bowings (up and down bows). The Piano part provides a harmonic accompaniment with chords and single notes, also including fingerings. The section concludes with a final chord in both hands.

The image shows a musical score for the piano piece 'Für Elise' by Ludwig van Beethoven. It is a two-staff system, with the right hand (treble clef) on top and the left hand (bass clef) on the bottom. The key signature is one sharp (F#), and the time signature is 3/8. The score includes fingerings (numbers 1-5) above or below the notes, and dynamics such as *f* (forte) and *p* (piano). The piece is in the key of D minor, and the tempo is marked 'Allegretto'. The score is for the first system, starting with a treble clef and a key signature of one sharp.

[illegible]

Repeat from beginning to Trio.

MY STAR.

MEIN STERN

English words by I.D. Foulon.

Henry Cooper.

Andante con moto. ♩—80.
dolce.

The piano introduction is in 3/4 time, marked 'Andante con moto' and 'dolce'. It features a treble and bass staff. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. There are three 'Ped.' (pedal) markings and three star symbols indicating where to press the sustain pedal.

kommt der Frühling her.
1. Nun hüllt die Nacht die len-zi-ge

This system contains the first vocal entry and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The piano part features a steady eighth-note accompaniment. There are five fingerings indicated for the piano part.

1. A-bout the world....., the beau-ti-ful
2. comes....., the springtime de.

2. geht, Die süß- en Lie-der ver-kin-gen, Und ob der
1. Nacht Die Welt in schweigende Won-ne Ach sonst er-

This system contains the second vocal entry and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The piano part continues with the eighth-note accompaniment. There are five fingerings indicated for the piano part.

1. night Her arms in si-lence is twin-ing; Yet 'twas but
2. parts, Its songs grow si-lent for-ev-er, Its flow-ers

2. Herbst auch die Blüten verweht, Mir soll er nicht Traurigkeit
 1. griff wohl mein Herz noch mit Macht Das letzte Vergleihen der

1. now that I saw with de light The last gleam of sun light still
 2. droop neath the summer suns darts But sorrow and blight reach me

2. brin - - - - - gen; Denn trag ich den Lenz - im Her - zen die
 1. Son - - - - - ne; Nun geh ich al - lein durch Flu - ren und
 dim.

1. shin - - - - - ing A - lone now I rove o'er meadow and
 2. nev - - - - - er For springtime and peace I bear in my

2. Ruh; Und das sin - get und klin - get und blüht immer zu Denn ich
 1. Hain Und ich den - ke in Lie - be und Sehnsucht nur Dein Denn ich
 Con passione

1. grove And my thoughts are for thee all of long - ing and love. For I
 2. soul Where they sing and they bloom while the sea - sons do roll.

ha - be Dich ein - zig und ein - - - - - zig gern, Du
 poco piu animato.

love thee, thee on - ly, a - near, a - - - - - far, Thou

bist mei - ne Won - ne, Du bist mein Stern, dennich ha - be Dich
 art all my rap - ture, thou art my star For I love thee, thee

ein - zig und ein - zig gern Du bist mei - ne Won - ne, Du
 on - ly, a - near, a - far, Thou art all my rap - ture thou

1^a bist mein Stern. a tempo.
 ad lib.
 art my star.

2. Der Frühling bist mein Stern.
 ad lib.
 2. The springtime art my star.

N.B. To the first verse play the large notes only.- To the second the large and small notes.

\$42.55 Worth of Music for - - - **\$2.00**
\$32.25 Worth of Music for - - - **\$2.00**

The publishers have on hand a limited number of complete sets of
"KUNKEL'S MUSICAL REVIEW," for the years 1883 and 1884, which they will forward
 for the regular subscription price of \$2.00 each.

N. B.—Sets will under no circumstances be broken.

We give below the complete list of the music contained in each volume.

VOLUME VI, 1883.

PIANO SOLOS—1883.

The Zephyr and the Brook.....	J. Kunkel	75
Child's Frattle-Rondo.....	C. Sidus	35
On the Wings of Song—Waltz.....	E. Schuch	1 00
Military—March.....	R. Gockel	35
Allegro from First Symphony (Sidus).....	Beethoven	35
The Child's Dream.....	Schaeffer-Klein	35
Study No. 1, op. 126.....	J. B. Duvernoy	25
Study, op. 8.....	E. Schwalm	35
Study.....	M. Clementi	35
The Hugenots—Fantasia.....	Jean Paul	35
Finale from B flat Symphony (Sidus).....	Haydn	35
.....	Schumann	35
Heimweh.....	A. Jungmann	35
No. 1.....	B. Cramer	35
Study—Tarentella.....	S. Heller	35
.....	M. Clementi	35
Adagio—Polka de Concerto.....	C. Sidus	1 00
Musnet Célèbre, from Symphony in E flat, (Sidus).....	Mozart	35
Dance around the Christmas Tree.....	Schaeffer-Klein	35
.....	H. Bertini	35
Study, No. 1, op. 120.....	J. B. Duvernoy	35
Study.....	F. Kiel	35
One Hundred (Paraphrase of Concert)— (Sidus).....	Rite-King	1 00
File du Regiment—Fantasia.....	C. Sidus	35
Scherzo from Symphony in A minor— (Sidus).....	Mendelssohn	35
Study No. 2, op. 120.....	J. B. Duvernoy	35
Studies Nos. 1 and 2, op. 65.....	A. Loeschhorn	35
Study No. 3, Book 2, Etudes de la Vélocité.....	C. Czerny	35
No. 10.....	Schumann	35
Vivace, from 7th Symphony (Sidus).....	Beethoven	35
Il Trovatore—Fantasia.....	C. Sidus	35
Study No. 3, op. 65.....	A. Loeschhorn	35
Study No. 4, op. 120.....	J. B. Duvernoy	35
Study No. 5, op. 65.....	A. Loeschhorn	35
Marche des Adelpheignes.....	J. T. Coley	35
Lucia di Lammermoor—Fantasia.....	C. Sidus	35
Andante from Surprise Symphony (Sidus).....	Haydn	35
Study No. 3, op. 120.....	J. B. Duvernoy	35
Two Studies from op. 65.....	A. Loeschhorn	35
Hand in Hand—Polka Caprice.....	Rite-King	75
Allegro from Symphony in E flat— (Sidus).....	Mozart	35
Merry War—Fantasia.....	C. Sidus	35
Study No. 6, op. 120.....	J. B. Duvernoy	35
Study No. 7, op. 120.....	J. B. Duvernoy	35
Study No. 8, op. 120.....	J. B. Duvernoy	35
Allegro Moderato from unfinished Symphony in B minor (Sidus).....	Schubert	35
Heavenly Voices—Nocturne.....	E. A. Becker	35
Study No. 9, op. 120.....	J. B. Duvernoy	35
Fra Diavolo—Fantasia.....	C. Sidus	35
Les Fées—Mazurka.....	R. Trencher	35
Study No. 10, op. 120.....	J. B. Duvernoy	35
.....	C. Sidus	35
Scherzo from 6th Symphony (Sidus).....	Beethoven	35
Forget me not—Nocturne, op. 15.....	F. Chopin	1 00
Lucia Grand Waltz.....	A. Loeschhorn	35
Study No. 11, op. 120.....	J. B. Duvernoy	35
Study No. 12, op. 120.....	J. B. Duvernoy	35
I Puritani—Fantasia.....	C. Sidus	35

Total Piano Solos.....\$30 60

Andante from 5th Symphony (Sidus).....	Beethoven	35
Fluttering Batteries—Caprice H. A. Amuth Scherzo from Reformation Symphony— (Sidus).....	Mendelssohn	35
Bohemian Girl—Fantasia.....	C. Sidus	35
Starlight—Polka-Mazurka.....	C. Sidus	35
Study No. 13, op. 120.....	J. B. Duvernoy	35
Study No. 14, op. 120.....	J. B. Duvernoy	35
Water Sprites—Polka Caprice.....	C. Kunkel	60
Supplication.....	Rite-King	35
Christmas Chimes.....	Schaeffer-Klein	35
Wm. Tell—Fantasia.....	C. Sidus	35
Spinnerlied.....	H. Lidolf	75
Leonora March, from Leonora Symphony (Sidus).....	Raff	35
Will o' the Wisp (Impromptu).....	Chopin	35
Home Sweet Home—Variations.....	K. H. Green	35
Pansy Waltz.....	M. McCabe	35
Lilian Polka.....	C. Sidus	35
Study No. 15, op. 120.....	J. B. Duvernoy	35
Rigoletto—Fantasia.....	C. Sidus	35

Total Piano Solos.....\$30 60

SONGS—1883.

God is a Spirit—Sacred.....	W. S. Bennett	35
'Tis I alone can Tell.....	C. Riegg	35
Thy Name—Ballad.....	A. G. Robyn	35
I cannot sing the old songs.....	Clairbell	35
Rose of Love—Serenade.....	F. P. Tamburello	35
We meet above.....	A. Lieke	35
My Lady Sleeps.....	E. R. Kroeger	35
We meet above.....	M. Wellings	35
Credimi (Believe me)—Romanza C. H. Marconi When I breathe thy name.....	P. H. Hentrich	35
The Stolen Kiss.....	M. J. Epstein	35
Sleep thou, my child.....	I. D. Foulton	35
I dimna think the reason why.....	I. D. Foulton	35
So much between us.....	E. R. Kroeger	35
The Penitent's Prayer (Sacred).....	C. Kunkel	35
Yes, Sea March.....	P. Tanti	35
Yes or No?—Grand Waltz.....	C. Kunkel	35
Moorish Serenade.....	E. R. Kroeger	35
Love's Morning Message.....	Francis Al	35
Come to the Dance.....	P. Hentrich	35
The Bridge.....	Lady Carke	35
Three Fishers.....	C. Kunkel	35
Tick, Tack, Cuckoo, Tick, Tack!.....	C. Kunkel	35
Love calls my soul.....	Dr. E. Voerster	35

Total Songs.....\$11 35

PIANO DUET—1883.

Danse Caractéristique, No. 1.....	E. R. Kroeger	1 00
-----------------------------------	---------------	------

Grand Total for Vol. 6.....\$42 55

VOLUME VII, 1884.

PIANO SOLOS—1884.

Snow-Flakes—Reverie.....	S. H. Hecke	60
Capri's Arrow, Waltz.....	C. Sidus	35
Lucia di Lammermoor.....	C. Sidus	35
.....	Schumann	35
Eolian Whispers.....	Ch. Aucher	75
Martha Fantasia.....	C. Sidus	35

Total Piano Solos.....\$18 65

Under the Rainbow.....	Ch. Aucher	75
Margie Waltz.....	C. Sidus	35
Pure as Snow.....	G. Lange	75
Nearer my God to Thee (Grand Concert Paraphrase).....	Rite-King	1 00
Forest Bird Waltz.....	C. Sidus	35
Evening Chimes—Reverie.....	Jean Paul	50
Morning Chimes—Reverie.....	Jean Paul	50
My Idol (Song without words).....	E. R. Kroeger	35
Valse Brillante.....	E. R. Kroeger	75
Rigoletto Fantasia.....	E. R. Kroeger	35
March Humoresque.....	E. R. Kroeger	35
Polka Gracieuse.....	E. R. Kroeger	35
Fragrant Breezes—Transcription.....	Rite-King	35
Gavotte in A minor.....	A. Lutz	60
Lauterbach Waltz—Variations.....	Rite-King	35
March of the Robins.....	C. Sidus	75
Veni, Vidi, Vici—Polka Brillante.....	C. Mohr	75
Zwei Albenblattler.....	E. R. Kroeger	35
March of the Magi.....	E. S. Klein	35
Grandmother's Story.....	C. Sidus	35
Sylvphentanz—Caprice.....	E. R. Kroeger	60
Mazurka in G minor.....	E. R. Kroeger	35
Polonaise in C sharp minor.....	E. J. Epstein	75
Editha Waltz.....	Lale Colby	35
Bleeding Heart—Nocturne in D flat Th. Doeller.....		60
Lucia di Lammermoor Fantasia.....	Jean Paul	60
Rustling Leaves—Valse Caprice.....	E. S. Klein	60
Heather Rose.....	Gustave Lange	35
Heather Bells Waltz.....	J. Kunkel	75
La Chasse.....	J. Rheinberger	40
Oleander Blossom Galop.....	C. T. Sison	35

Total Piano Solos.....\$18 65

SONGS—1884.

Love's Power.....	A. Jensen	35
La Jota.....	M. Mozilowski	60
Sleep, Baby, Sleep.....	C. Kunkel	60
I Wrote my Love a Letter.....	Lady Duffryn	35
Good Night, my Love.....	Ch. Kunkel	35
November.....	A. G. Robyn	35
My Mother's Picture.....	Will de Ford	35
The Rainy Day.....	Ch. Kunkel	35
The Soldier's Home.....	Ch. Oberthur	35
Merrily I Roam, Waltz Song.....	Geo. Schlegelberg	75
The Hero's Return.....	I. D. Foulton	35
Alice.....	Ch. Acher	35
Bedouin Song.....	E. R. Kroeger	75

Total Songs.....\$6 00

PIANO DUETS—1884.

Wm. Tell Fantasia.....	C. Sidus	60
March of the Amazons.....	E. R. Kroeger	1 00
Il Trovatore, Fantasia.....	C. Sidus	60
Rigoletto, Fantasia.....	C. Sidus	60
Bohemian Girl, Fantasia.....	C. Sidus	60
Luceria Borgia, Fantasia.....	C. Sidus	60
Charming Waltz, Waldfteufel.....	C. Sidus	10
Fra Diavolo, Fantasia.....	C. Sidus	60
Joys of Spring, Waltz.....	C. Sidus	60
Child's Frattle, Rondo.....	C. Sidus	60
Faust, Fantasia.....	C. Sidus	60
On Blooming Meadows, Waltz.....	C. Sidus	10

Total Duets.....\$7 60

Grand Total for Vol. 7.....\$32 55

W. J. Steinberg
303 N. 4th St.
MANUFACTURER
Seal AND Fur
GARMENTS.

Henry F. Miller PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis,

1111 Olive Street.

F. DE DONATO & CO.

Importers and Wholesale Dealers in

MANUFACTURED HAIT GOODS,
LANGTRY
BANDS.
Kuman Hair, Ornaments, etc.
For the Trade and Material.
519 Olive Street, ST. LOUIS, MO.
ADVICE TO SINGERS.

BY A SINGER.
This little book is worth many times its cost to every teacher and student of music. It is designed for a pocket companion. To be referred to daily, and as such will prove almost invaluable. It may be obtained of book and music dealers generally. Price, flexible cloth, 75c. Sent by mail.

Muscle Hall, Boston.

Albany Dancing Academy.

EUTERPE HALL,

The most dancing hall in America, spring floor, electric lights, etc.
Jefferson Ave. and Walnut Street.

PARK THEATRE HALL,

Cor. Second Carondelet and Lafayette Avenues.



HOURS FOR LESSONS AT

EUTERPE HALL,

Tuesday and Friday afternoons for Children, 3 to 6.
Tuesday and Friday evenings for Ladies and Gents, 7 to 10.

Reception Every Wednesday Evening.

AT PARK THEATRE HALL,

Monday and Thursday afternoons, for Children, 3 to 6.

Monday and Thursday evenings, Ladies and Gents, 7 to 10.

TERMS—IN ADVANCE.—Twenty-four Lessons \$10.00;
Twelve Lessons, \$6.00.

Kids can be engaged for Parties, Balls, &c., by applying to

A. E. GOTTSCALK, F. H. WOOD, Manager.

to be just was equally enjoyable. The "Mozart" sing with great precision and fine shading, are well trained and do justice to their efficient director, Mr. Bartlett, but they lack in "vim." There is not the fire and enthusiasm which one finds among Germans. Most of the compositions were by German authors, and the translation may have something to do with the "entering into the spirit" of the works. The society has numbers and voices enough to get up a *fortissimo*, but it is not the consequence was that a sweet song, *Storch's Serenade*, created a thrill and called forth a response which will be remembered for years. *Storch's Serenade* was a beautiful piece, which the boys soon made an indifferent impression. There was no "singing" at all. The soloist, Miss Martine, from the New York Opera House, especially imported for this occasion, is an artist of wonderful ability in execution, but her voice is not so full and sympathetic. Mr. Ed. DeCelle, who travelled for a number of years with Remenyi, sang very satisfactorily, though he was hoarse. Messrs. Johnson and Gill also did good work and the house was filled with an elegant assemblage. The Apollo Concert was of the most interesting variety to the bringing out of the two prize songs by Mr. Shelly. A great fuss has been made by the *Times* about *Mynted Boy* and *Outcast Song*, in musical papers; but they were inadequately done. I don't think that the "advances" seen as several "better" men than I have done, with the keen dissecting knife of superior knowledge of things musical and "counterpoint," but hope to hear them again. They are certainly of value and I am proud to say, written by an American. The soloist, Miss Martine, from the New York Opera House, who will do well to keep up the good work. The soloists were Miss Martine, who was in excellent voice and more pleasing generally than the Mozart's star, and Mr. Remenyi, who is too well known to be criticized. The chorus consisted of one hundred voices and sang well. During the next four weeks we will reveal in opera, viz: The German, under Walter Durnbach and the "Chicago Opera Festival" will give us *Macbeth* and *Patti*, the former in the Columbia (Haverly) Theatre, the latter in the Exposition Building. The "advances" of the German Opera have been enormous, and good seats could not be had for next week. 2 and the

REPERTORY FOR THE WEEK:

Monday, February 23, and Saturday matinee, Wagner's "Tannhauser."
Tuesday, February 23, Meyerbeer's "Der Prophet."
Wednesday, February 23, Halévy's "La Juive."
Thursday, February 23, Rossini's "William Tell."
Friday, February 23, Auber's "Masaniello."
Saturday, February 23, Gounod's "Orpheus" (first time in America).

Monday, March 2, Wagner's "Lohengrin."
Director, the Opera and Conductor of the music, Walter Durnbach.

Directors of the New York Symphony Society.

I will write you fully about this in my next. By diligent attention to influential persons in the musical world, I have managed to get up a small fortune, which I will invest in opera tickets, and you, just the same as other "capitalists" and "property owners." This seems hard and I am now awaiting the checks from my several employers. (You included, friend, kindly to reimburse me for the outlay.) Please overlook this—I know you are pretty busy just now. If you should, I will gladly reimburse you in my next letter.

Macbeth and Patti will graciously entertain us at the rate of \$1.00 and \$2.00 per seat; the building will hold 6,000 people, and I really do hope that the Colonel will make a living at such ruinous prices. How much the audience in the last rows and benches will see or hear. I have to the comfort of your readers. The choruses, Chicagoans have been drilled for several months by Mr. S. G. Pratt, and are reported to be of the highest order.

There have been a number of minor concerts under the direction of Prof. Puché; another by the "Lovely Club," one of the newly formed "Symphony Club," under Carl Koelling, composed of amateur musicians for the practice of orchestral music, etc. Of things to come, I mention the *soiree* of the Chicago Musical College, and the next concert of the "Artists Club," where Mr. George Swett, I understand, will give one of your publications, viz: Schellfischer's "Come again, Days of Italy," which is quite popular here with vocalists of the higher order; so is "Merrill's Room," he was the author. There have been many of these, and our musical ladies and gentlemen were quite busy of late supplying the demand.

Mr. John Bauer, who I do not know, but who is a very popular, Miss Grace Hiltz, the Misses Rossmore, Mr. C. Jay Smith, who intends giving another series of concerts, through it is an expensive thing. Mr. J. A. H. Trip, the violinist, Messrs. Lieblich, Rosenberger, Elchheim, Miss Amy Jay, Mr. Geo. Sweet and others.

Our German Societies have had their hands full with masquerade balls, and have not been singing much. The event will be an opera: "Auschneider" by Carl Hoefner with music that is to be presented by the "Lake View Men's Association," under the direction of Prof. Bishop, during March. This is a "new act" very fresh and brilliant of pretty melody. The leading soprano part will be sung by Mrs. Geo. Schellfischer, of the Lyceum of Music, the baritone by Mr. J. A. H. Trip, the bass by Mr. Dreiner, well-known singers in German musical circles.

Trade is still very dull and piano dealers look downhearted. As I wrote you in my last, there will be a number of changes of location on May 1st, Brauer's Sons and the Chicago Music Co. will move to Wabash Ave., which will eventually become the Trade Music Center. Messrs. Post and Gregor, for many years trusted employees of Lyon & Healy, have been admitted to a partnership on January 1st, 1885. Mr. John Bauer will continue the business of the firm alone, the sons being yet minors. Fisk & Co. will occupy a new place on Palmer House. Mr. Lee, one of the managers of the Root & Sons Music Co. has withdrawn, leaving Mr. E. V. Church (nephew of John Church, of Cincinnati) sole manager of the Chicago branch. The musical merchandise business is slowly reviving, many traveling men have been kept in longer than usual, owing to the winter blockade on the roads and general dullness in country towns. Sheet music dealers sell me that the call for this article has been unsatisfactory, for some time, but hope it will soon pick up. Mr. Harry Freund, of Monticello Press, New York called on my correspondent in company with Mr. Ostrander, and they will soon go on a trip to Europe. Mr. J. A. H. Trip, Schneider, cashier of Julius Bauer & Co. is seriously ill with a great trouble. The great trial of Chickering & Sons against a Mr. Bastrous, who has had seventeen pianos on consignment at Lyceum of Music, has been attached to the Lyceum of Music, failure, is going on now, and no verdict has been given by the jury. It is the case of the Lyceum of Music, which is a very interesting case and the result of the jury's deliberations is awaited with great interest in the trade.

LAKE SHORE.

PALACE ORGANS,

The Best in the World.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other manufacturer of floor organs in the World. Send for Illustrated Catalogue to:

LORING & BLAKE ORGAN CO.,

WORCESTER, MASS.

Square and Upright
SCHAEFFER
PIANO-FORTES.
MANUFACTURED BY
166 W. 37th Street,
NEW YORK.

These Pianos were Awarded a Prize at the Paris International Exposition, 1878.

BARREIRAS'

PIANO WAREROOMS,

N. E. Cor. Eleventh & Olive Sts.,

ST. LOUIS, MO.

PIANOS AND ORGANS (new and second-hand) Bought, sold, or Exchanged. Pianos for Rent—\$2.50 to \$7.00 per month.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

A. WALDAUER, Director.

All branches of Music taught at this Institution, and every one represented by a first-class TEACHER and PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

FEES—\$12, \$16, and \$19 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginnings of their career commences with the first lesson they take. Send for circulars.

JAMES & HOLMSTROM,

MANUFACTURERS OF

GRAND, SQUARE, AND UPRIGHT
PIANOS.

233 & 235 East 21st Street,
Bet. 34 & 35 Aves., NEW YORK.

IVERS & POND

PIANOS

ARE STRICTLY FIRST-CLASS.

For full information, Catalogues, Etc., address

IVERS & POND PIANO CO.,

207 Washington St., Boston.

T. BAHNSEN, MANUFACTURER OF PIANOS

2721 & 2723 Laclede Ave.

ST. LOUIS, MO.

BahnSEN's New Scale Pianos are unsurpassed. Call and see for yourself.

Repairing a specialty. Tuning promptly attended to.

DECKER & SON,

(ESTABLISHED 1865.)

GRAND, SQUARE, AND UPRIGHT PIANOS.

Endorsed by all the Prominent Artists, Musicians, and Critics for Tone, Touch, and Superior Workmanship.

The Highest Standard of Excellence Attained and Maintained.

FACTORY AND WAREHOUSES,
1550 Third Avenue, Cor. 37th Street, New York.
CAUTION—No connection with any other house of a similar name.



MANUFACTORY AND WAREHOUSES,
333 & 335 W. 50th Street,
between 5th and 6th Aves., NEW YORK.
SEPARABLE UPRIGHTS A SPECIALTY.

Field, French Piano & Organ Co.

General Southwestern Agents for the

UNRIVALLED

CHICKERING PIANOS,

Wholesale and Retail Dealers in

Pianos AND Organs

An immense stock always on hand,
in which are represented all the
BEST MAKES.

Prices and Terms to Suit Purchasers.

Special attention given to Renting New
Pianos. Correspondence Solicited.

No. 1100 Olive Street,
ST. LOUIS, MO.

MAJOR AND MINOR.

FL. MARDI is an importer, but Furech-Madi is an apostle of true art.

PROF. FERTIS, of the Beethoven Conservatory, on hearing, played from the first proof the "Serenade" of Moszkowski, published in this number, said he would take the old edition from his pupils and substitute this, and forthwith ordered a number of copies in advance of publication.

The historical harp, once owned by Queen Marie Antoinette, has after many vicissitudes, become the property of the dealer Gottschalk, in Germany. Fleury, the queen's valet carried it off as a souvenir, but being reduced to great poverty he sold it to a lady of Brunswick, after which it passed through various hands. The harp is richly inlaid with ivory, and still bears the name of the maker, Cousineau pere et fils, Paris.

A recent issue of the *American Art Journal* gives the Mason and Hamlin piano a dig. The Mason and Hamlin Piano and Organ Company do not advertise in the *Art Journal*. We do not say there is any connection between the two facts—but we should be inclined to think so if Mr. Thoms, whom we believe to be above such proceedings, were not the editor of the paper in question.

Our friend Herman Bollen, of Bollen & Son, music publishers, is happy. It is a girl and he says she is number one, not only in chronological order, but also in quality. Then too, she is "a copy of the old book" for Herman is quite a draughtsman and it is reported that the youngster began to draw from nature very soon after its arrival. Herman has kindly offered the young lady's services for the next Kunkel Popular Concert, but, fearing that she herself would be too great, the management has been compelled to decline for the present.

JAMES M. STARR & Co. have by purchase become the sole proprietors of the sole property of the "Grand Piano Co." of Richmond, Ind., including buildings, fixtures, patterns, scales, patents, stock, power, etc. The new firm informs us that they have just completed and offer to the trade their cabinet grand upright "Stars" in rich rosewood or ebony finish, in which they use an entirely new scale, a beautiful and richly designed case, etc. Mr. Starr has the reputation of being a very energetic and pushing business man, and his management will probably result in greatly increased trade.

On the evening of February 21 we were present at a trial of the organ just built by Geo. W. Kilger, for the First Methodist Church South, of Los Angeles, Cal. The organ was very thoroughly tested by Mr. Alfred G. Rohrer, of that performance, by the way, proved exceptional skill, as well as great taste talent as an organist. Messrs. Kresger & Kilger, who were present also, favored the company with brief selections. All were agreed that the organ was one of the best they had seen and that the organ was one of the best they had ever seen or listened to anywhere. Los Angeles is to be congratulated upon the acquisition of what is rarer than most people imagine, a really good church organ.

"How is business?" we inquired the other day of Mr. Leblanc, the well-known dealer in orchestral and band instruments. "How is what?" he replied, "Business?" A look of wonderment came over his features—he scratched his head—reached over and got a dictionary, and as he looked it in his hand he continued: "How do you spell that? Business?" He remembered there used to be something of the sort around here, but it is so long since I have seen it, I had quite forgotten even the name—and then he rose to walk upon the third customer who had come in during the five minutes we had been chatting. Leblanc seems hard to please when it comes to business.

"Osa Pa!" said an individual who had tarried long at the wine cup, as he familiarly tapped Charles Mapelson on the back, in the lobby of the Olympic, "Osa Pa! Luerella board yer?" "Charley" glared at the intruder in the most approved British fashion, but the fellow reiterated the question—"Say, Osa Luerella board yer?" "This is boarding a man," replied the husband of Miss Cavendish. "Well, I thought it might be 'cause I'll save on my bills, Luerella boards yer," and as he stumbled over he pointed at the bill in the other's hand, where any one could read, "Osa Luerella." "Charley" had to visit the bar to save himself from an impending swoon.

A CONTEMPORARY asks us to state in the issue why Haydn's operas are never performed. The reason is probably to be found in the character of the works themselves, which, with one exception, were all written for Prince Esterházy's private theatre and not intended for a large stage. Another objection must be in the orchestration, which would doubtless have to be rewritten to make it acceptable to modern tastes. Haydn's operatic works are said to be (we do not know that any have been pulled) far inferior to his works in other styles (string quartets, masses, etc., etc.) so that the only purpose which could be entertained by their presentation on a stage now-a-days, would be the satisfaction of the curiosity of students of music, and their subscribers are not to induce *imprestato* to go to the expense of putting them upon the stage.

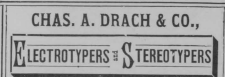
The *Exeter Gazette*, in speaking of a concert given in that town, remarks: "The event of the evening was the wonderful performance of Chevalier de Konstant. No words of ours can describe his wonderful execution. No words of ours can describe how masterfully performed upon or its many excellencies. It was a grand success. It is something remarkable when an audience of 300 people, in a room where a pin could be heard to drop, and listen to a performance upon a pianoforte. De Konstant has made friends all around whom he has appeared here before, but he made more friends than ever at this performance. We are glad to be pleased to greet him whenever an occasion brings him here. Such concerts are worthy of a generous patronage, and the people of Exeter evinced their desires in this direction when they came out as they did on Wednesday evening."



NEW ENGLAND CONSERVATORY.

Tuition in music, \$15 per quarter, with the ablest teachers. This includes collateral advantages amounting to one hundred and twenty-five hours of musical instruction in a single quarter, which is twice as much as is offered by any musical institution in Europe. Students in the conservatory have access to a library containing over 8,000 volumes on music. English branches free. Pupils now received. Send for calendar.

E. TUCKER, Music Hall, Boston.



CHAS. A. DRACH & CO.,
ELECTROTYPERS & STEREOTYPERS

COR. FOURTH AND PINE STREETS,
(Globe-Democrat Building).

ST. LOUIS, - - MO.



JAMES HOGAN PRINTING CO.
ARTISTIC
Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.



MATHIAS'
PATENT PIANO FOOTSTOOL.

WITH PEDAL ATTACHMENT FOR YOUNG PUPILS.

This Footstool should be with every piano on which children are to play. Highly recommended by the most prominent teachers—among others, B. Miller, Fred. Brandeis, Chas. Kunkel, Louis Stiller, A. Paar, Chas. Heydeman, H. S. Perkins, W. C. Coffey, etc.

22-23rd for Circulars.
L. MATHIAS, 305 Summit St., Toledo, O.

Grand, Square **STECK** and Upright.

PIANO-FORTES.

Factory: 34th Street, bet. 10th and 11th Avenues.

WAREROOMS: No. 11 East Fourteenth Street, - NEW YORK

STEINWAY PIANOS

J. MOXTER & CO.

NO. 915 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzman Pianos, Engel & Scharf Bros. Pianos.

We make a specialty of Renting, Tuning and Repairing Pianos.

C. Kurtzmann, Manufacturer of **Piano-Fortes.**

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway, - BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

**CHARTER
STOCKS**

AND TINNERS' STOCK OF ALL KINDS,
FOR SALE BY

Excelsior Manufacturing Co., - St. Louis, Mo.

In 1792 there was a meeting at Belfast of the last of the old class of Irish harpers, and out of this meeting grew the Irish Harp Society, which is still in existence. This society has a collection of about one hundred and fifty ancient and medieval airs—dirges and solemn tunes in the style of Ossian's Lament, and livelier melodies, hornpipes and songs—passed orally from generation to generation. Turlough O'Carolan, the last and greatest of the Irish harpers, blind from infancy, died so recently as 1782; it was skill with the harp and his musical and poetical genius which did most to soothe and subdue to sweetness the plaintive and exquisite Irish melodies, as we may hear them at the present day. Yet he was a true son of the Irish harp, and the harp which he played upon was a counterpart of the harp of King Brian Boru, which may still be seen in the museum of Trinity College, Dublin. Brian's harp, black with age, worm-eaten, but richly ornamented with silver, is about four feet high and without pedals, made in fact to be slung on the back. When Brian was slain at Clontarf, in 1014, his son Fearghus took the harp to Rome and presented it to the Pope. One of his successors gave it to Henry VIII. of England. "Is there any fault in the affirmative was given, but for this politeness the accommodated parties returned no thanks. On the contrary, they appeared to take it for granted that every attention would be shown them: kept up a silly chatter which greatly annoyed the other passengers; ordered the conductor, in a lordly way, to leave them at a certain street; cast scornful glances across the aisle at a poorly dressed widow, with her arms full of bundles; and after a little more of this kind of conduct, then at each other, and then burst out laughing, while their noses turned up disdainfully at the poor creature. To have surrendered his seat had in the meantime retired to the rear platform. When the car stopped to allow the obnoxious pair to get off, the lad stepped aside to let them pass. Just this did not suit the fastidious passenger. Pretending that there was not enough room, he exclaimed: "Don't you know enough to get off to let the lady by? And in reply came the innocent inquiry: "Where is the lady?"

It is related that Frederic Chopin could always quiet his father's pupils and his own. He was a very quiet and unassuming man. One day, when Prof. Chopin was out, there was a faithful scene. Having the master present, was at his wits end, when Frederic happily entered the room. Without deliberation he requested the youngsters to sit down, called in those who were making a noise, and then proceeded to improvise an interesting story on the piano if they would be quite quiet. All were instantly as still as statues. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled on the wings of the wind into deep, dark wood, where they fell asleep under the starry sky. He played more and more softly as if trying to lull the children to rest, till he found that his hearers had actually fallen asleep. The young artist suddenly crept out of the room to his parents and visitors, and asked them to follow him with a light. When the family had amused themselves with the various positions of the sleeper, Frederic and Frederic again to the piano, and struck up a thrilling chord, which they all awoke up in affright. A hearty laugh was the result of this musical joke.

Some Gleanings from high schools, by L. O. Emerson, published by Oliver Ditson & Co., Boston; price 25 cents, or \$4.00 per dozen. The best of books were out in time, and there must be at the present moment, very many of the high schools that are getting tired of the music pages so familiar to them, and really need a new collection. Mr. L. O. Emerson comes promptly to the rescue with his new book, and no one is more competent to provide a good one. Song Gleanings has 100 octavo pages, of which the first 25 pages are filled with smooth, musical and useful selections for voice culture, and the rest with 82 fine four-part songs. The four-part arrangement will be found very convenient, as schools, and especially in the home, may sing one, two, three or four parts, while the accompaniment will play all parts, and thus supply any want of harmony that may be lacking in the voices. No "elementary" are included in "Song Gleanings," as teachers are expected to know all about them, and the space is more profitably occupied with music. Of course, this high school book is intended for not only high schools, but seminaries, academies, etc.

OPERA IN ENGLISH.

CLAY says: "The reasons that all the translations of foreign operas into our language are unsatisfactory, is not the fault of the language itself, which, although not as soft as the Italian tongue, is quite good enough and musical enough for any composer who knows how to set it. Take Handel's recitative 'Deeper and Deeper Still,' or his 'Passion Music from the Messiah,' and you will find noble words nobly set. In no other language would the result be so impressive. Why? Because you are listening to the music as the composer wrote it, with every syllable and every accent in accordance with his design. Clay also refers to the matter of English opera being given by concert singers and not by singers trained for that especial purpose. He remarks as follows:—"I have no hesitation in saying that no 'training ground' can be worse. It is scarcely an exaggeration to say that proficiency in the concert-room is almost a disqualification for our stage. The very attributes which render an artist acceptable as a 'chamber singer' will make him appear tame and colorless on the stage, while if you transplant an operatic singer into a concert-room, in nine cases out of ten you will chance to find his singing coarse and exaggerated. The two are wholly and entirely different."

MADE TO MEASURE. \$10 for 6 Keep's Custom Shirts,

The best that can be procured. Perfect Fit and Satisfaction Warranted.

KEEP'S PARTLY-MADE SHIRTS, 6 for \$7.

All Difficult Work Completed. Plain Seams Only to Finish.

SAMPLES AND CIRCULARS MAILED FREE ANYWHERE.

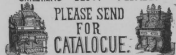
GIBERT BROS.,

Manufacturers.

604 Olive Street,
613 Washington Ave.



THE ACKNOWLEDGED STANDARD OF THE
WORLD.
THE ONLY ORGAN HAVING
CHILDREN BLOW PEDALS.



ELEGANT IN DESIGN.

SUPERIOR IN FINISH.

UNAPPROACHABLE IN TONE.

The solidity and durability of these organs, both internal and external, is thoroughly established through the record of each instrument made, and the same superiority of workmanship and tone is uniformly maintained in all styles manufactured by this company, and the elasticity of touch render them especially obedient to the requirements of the artist's fastidious taste.

WILCOX & WHITE ORGAN CO.,

MERIDEN, CT.

BRANCH OFFICES:

613 Main St., Kansas City, Mo.

125 Wash. Av., Chicago, Ill.

1235 Chestnut St., Philadelphia, Pa.

66 West St., Pittsburg, Pa.

22 Main Square, N. Y.

11 Russell St., London, Eng.



CONOVER BROS., MANUFACTURERS OF Upright Piano-Fortes,

Our Patent Repeating Action, Patent Tone Resonator, Patent Metallic Action Frame, are Valuable Improvements to the Upright Pianos which Pianists will Appreciate.

Catalogues Mailed upon Application to

235 E. 21st St., New York.

613 Main St., Kansas City.

E. G. HARRINGTON & CO.

—MANUFACTURERS OF—

Upright & Square Pianos,

449, 451, 453 & 457 West 41st Street,
NEW YORK.

—SEND FOR CATALOGUES.—

PIANO DACTYLON.

A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.

To improve the touch.

To ensure flexibility and rapidity.

To give correct position of the hand.

To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—

MAD. JULIE RIVE-KING. Mr. S. B. MILLS.

MR. CHAS. KUNKEL. Mr. H. G. ANDRES.

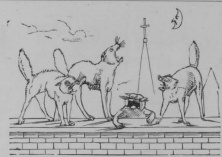
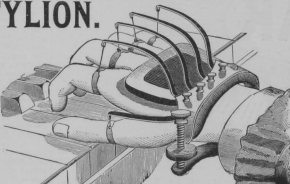
MR. ARMIN DRENNER. Mr. OTTO SINGER.

MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,
24 W. Fourth St., Cincinnati, O.



COMICAL CHORDS.

Gons by water—the toper.

MARSHALL Music—"You are my prisoner."

Songs of the moonshiner—"I love thee—until."

The Jew's harp is very ancient. King David had one.

Do traveling singers with chest voices, have to pay anything for baggage?

The civil service reform has not yet reached the tired girl—she is as useful as ever.

RICHES often take wings, and feathers of those wings are to be seen on women's bonnets.

When a young man wants to protect a young lady he naturally puts his arm round her.

"I'm afraid I'm afraid!" she screamed. "Put up sail and send," said a tortured listener.

Why are people who stutter not to be relied upon? Because they are always beginning their word.

JAPANESE soldiers carry fans. These weapons are probably only used in the hottest of the fight.

A PEWEE can be like a good singer, able to reach the upper register.—Boston Commercial Bulletin.

A new conservatory of music is being erected in Liege, Belgium, at a cost of two million francs—\$300,000.

What kind of music does an excessive tobacco masticator remind you of? Why, an over-chewer, to be sure.

"ELLA" wants to know if we can tell her what the Knights of the Bush are! (Sadly Saturday night, dear.

"I NEVER read my own productions," modestly remarked an editor. "Ah, charity begins at home," responded his friend.

REBENT—"And please," when I am outmanned I tell and tell the piano tuner to come and tune my piano.

PLAYERS as the instrument seems to want things very badly.

CAREFUL housewife (lifting a shoe from the soup-tureen): "Laf' who'd a thought baby's shoe would get in the soup? But I knew it wasn't lost. I never lose anything."

THE temperance men mean business in the matter of clearing out the whiskey. They're just full of it," cried an excited temperance orator. He hasn't been invited to speak since.

In view of the great sufferings of the poor this winter weather, a sentimental young lady worked until midnight, for three nights, embroidering a blue damask sash, for her favorite black-and-tan torer.

THERE was a row in the gallery of a Dublin theatre, a scuffle and a voice shouted, "Turn him out!" Another, "Throw him over!" "Ay!" added a third, "and don't waste him, boys, kill a soddler wild him."

NOT QUITE WHAT HE MEANT, THOUGH.—Milkman—"Tell your mother she'll have to pay me ready money for milk in future! I ain't a going to chalk up any more." Boy—"What are you going for use I said then, Mr. Simpson?"

A WEDDING near London, one George Sharp, had his name painted on his door thus: "G. Sharp." A way of a painter, who knew something of music, early one morning made the following significant and undeniable addition: "Is A Rat."

WHERE BELEVITY WAS NOT THE SOUL, OR WIT—The anecdotal extracts are both from the programme just as they appeared at a recent concert: "1. Sonata. 1. Introduction, 'Allegro non Molto.' 2. Tenor Solo 'Sound and Alarm.' J. J. Macfarlane."

"THE Germans are a frugal people," says an American writer, after visiting the Berlin Opera House. "As soon as the opera was over a man in front took waste of coin from his pocket and stopped up his ears to save the music he had paid for."

"JESSE," said a motherly woman to a young man whose first sermon she had just heard. "James, why did you enter the ministry? 'I heard an' call from the Lord,'" said the young man, and then came the reply, "But were you sure it was pot some other noise?"

A FARM laborer says, "At the recent Mackay ball the toilet of the hostess was a poem." So? Kind of an airy custom for a ball, but, hey, when we are glad to know that it was a poem. Just think! Suppose it had only been a two-line paragraph! Oh, dear, oh, dear!

WINE months have come into fashion on women. The fashionable belle has cut the puckering string of her mouth, and no longer makes "P" Prunes, prunes, prunes." She can eat two men simultaneously and give good satisfaction, where before only one could find room at a time.

A WELL-HEARD grandfather recently had his beard shaved off, showing a clean face for the first time for a number of years. At the dinner table his three-year-old grandchild noticed it, gazing long with wondering eyes, and finally ejaculated, "grandfather, whose head you got on?"

SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS
6 CENTSFOR
POSTAGE

DO NOT FAIL

TO
OBTAIN ONE.

Our magnificent CATALOGUE containing FIFTY-ONE HUNDRED (1500) ILLUSTRATIONS of all that is beautiful in JEWELS, ART and SILVERWARE.

It contains valuable and interesting information about WEDDINGS, (Invitations and Anniversaries),

PRECIOUS STONES, (Significance and Corresponding Metals),

SOLID SILVER WARES, (Their Value and Beauty),

WHAT SHALL I BUY FOR A PRESENT, (For any purpose)

SILVER PLATED WARES, (Its beautiful Forms and marvellously low cost),

And many other features of great interest to ALL MANKIND and particularly LADIES.

Send SIX CENTS to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

Nos. 401, 403 & 405 N. 4th St., Cor. Locust, ST. LOUIS, MO.

BARR'S
ST. LOUIS,

Is Not One, but 30 Stores Under the Same Roof.

JUST SEE:

- | | | |
|-----------------------------|-------------------------------|------------------------------------|
| 1 Silk and Velvet Store. | 11 Embroidery Store. | 21 Art Embroidery Store. |
| 2 Dress Goods Store. | 12 Trimming Store. | 22 Millinery Store. |
| 3 Mourning Goods Store. | 13 Gent's Furnishing Store. | 23 Upholstery Store. |
| 4 Calico and Gingham Store. | 14 White Goods Store. | 24 Shoe Store. |
| 5 Summer Wash Goods Store. | 15 Cloth and Cassimere Store. | 25 Blanket and Comfort Store. |
| 6 Lining Goods Store. | 16 House Furnishing Store. | 26 Underwear Store. |
| 7 Linen and Domestic Store. | 17 Flannel Store. | 27 Children's Clothing Store. |
| 8 Hosiery Store. | 18 Notion Store. | 28 Cloak Store. |
| 9 Glove Store. | 19 Ribbon Store. | 29 Shawl Store. |
| 10 Lace Store. | 20 Fancy Goods Store. | 30 Ladies' and Misses' Suit Store. |

Besides Six Workrooms connected with various Departments.

Address:

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS

EXPRESSED TO ANY ADDRESS.
40c per lb., 3 lbs. for \$1.00.

THE LARGEST EXCLUSIVELY FRASER CANDY Store in the World.

FRASER'S CANDIES.

FRASER'S CANDIES.

NO CANDIES SOLD AT WHOLESALE.

SEND \$1.00 FOR SAMPLE BOX.

Some subscribers having suggested that they would prefer having something else than music etc. for premiums, the publishers have made arrangements with A. J. Jordan, dealer in fine cutlery, etc., which enables them to give every yearly subscriber to continue to receive in some surprise. His advertisement on cover, and our premium offer, page 88.

DOCTOR—"You see, wife, dear, I have pulled my patient through, after all. Every day I feel stronger and feel that you will be well. Yes, dear, but, but, but, you are so clever in your profession. Ah! I had only known you five years earlier, I feel certain my first husband—my poor Thomas—would have been saved!"—*Id. Parole.*

"Hello," said a Walnut Hills man, passing a friend's residence, "when did you put colored glass in your windows?" "I haven't put any in yet," said the other. "It is some surprise."

"Well, what's that I see there?" "Oh, that's my wife's red head."—*Cincinnati Merchant Traveler.*

"Mamma," exclaimed a little girl, running into the house "me and Willie wanted to go down and let us go and sit down her father, and she wouldn't!"

"Well, that's what you told her she was to do when she first came!"

"I told her she was to let you and Willie pour sand down her back!"

"Not exactly that, mamma; but you told her she was to mind the children."

"Yes, indeed," he said to little Miss Muffet, one of the freshest of the season's rosebuds at the party the other night, "yes, indeed, I love Wagner's music, and if I know my girl, I shall be a Meister-singer, Gottelammering and more I shall be delighted!" "Mercy!" she exclaimed, running away from him in a startled way, "you mustn't!" And when once at home the next crying he met mother and said that horrid young Mr. Guy got drunk and swore right out loud at her!

Mrs. BUNKER went to church last Sunday, and when she came back to the boarding-house she was enthusiastic over the service.

"Well, Mrs. B.," said a lady, what did you hear?" "Oh, what a lovely sermon, and such singing!"

"Everything!"

"What pleased you most?"

"Well, I thought the sermon was nice, but the voluntary by the choir, and the 'Glorious in Excelsis,' was just too magnificent for any use."

There was a grin from the smart young man at the other side of the table, but Mrs. B. never knew what caused it.

"Are you a native of the State?" asked the Judge of the United States Court, addressing a fat man who had been summoned to testify in a case of illicit distilling.

"Mostly, judge."

"I mean were you born in this State?"

"I understand. I want to born here, but I am mighty high a native."

"How came when you were quite young, I suppose?"

"No, sir; I ain't been here but about ten year."

"How old are you?"

"Fifty."

"Then how is it that you are very nearly a native of the State?"

"Well, when I came here I only weighed about a hundred pounds. Now I weigh 240, so you see 140 pounds of me are native, while only 100 come from Missouri."—*Arkansas Traveler.*

Two other morning Mrs. Ella Wheeler-Wilcox and her husband sat down to breakfast. Mrs. Wilcox was pouring out the coffee and Mr. Wilcox was cutting the fresh bread when his knife came into contact with some substance evidently foreign to the staff of life.

"Why, what is this?" said Mr. Wilcox, as he dissected the loaf and drew out a carefully folded paper.

"Oh, dear, I'm so glad," cried Mrs. Wilcox, clapping her hands, "that is my new sweet poem on 'Happiness' that I missed last night!"

Mr. Wilcox said nothing, but as he went down to his office he muttered:

"I guess I might as well tell him, read me her poems after this. She seems bound to get them into my by some means."—*Buffalo Sunday Times.*

A Musical, best—Reethoven—*Ex.*

And now just wait to see the paragraphs pass that alone.

We want assist—*Ex.*

The Review is seldom affected that way, but (perhaps it was due to the distressing weather) when that *best-knee* in sight, it could not help but remark that the Review is not current all if some would wish with noting around should rate, perhaps to furnish such he can not get it up and close on such dry wit and be bound to madness by our brother.

"Oh, we shall have to ask more editors. Let's have peace no longer pole such things at us, for they would have made even Reethoven forget his self. Wicked paragraphs will cobble this and not acknowledge the corn, but all such public opinion will assist."

P. S. The above is barely sufficient: we only tried to condense here and there and we hope our readers will find little do and will not be inclined to use harsh epithets against us and that we are as honest as the milk and milk readers melancholy, we will stop, though most of them will doubtless say: "Oats all right!"

As Dr. Blister was driving out in the suburbs of Austin, a lady ran out of a house, and, halting the doctor, asked: "Doctor, how do I tell Mrs. Peters coming on?"

"She is a sick woman, but I think she will pull through all right!" replied the doctor.

"You do! Why, her son-in-law, Bill Smith, told me there was no chance for her recovery!"

"Well, you see, he is a hopeful kind of a fellow. He always looks on the bright side of things."—*Texas Springs.*

Re mortis ad nos bones, or as an incorporeal scabbard interpreted it, "of the dead there is nothing but bones." But we do not let joviality or grave intellect. Still we cannot not resist giving an anecdote told of the late Signor Brignoli, whose residence of a quarter of a century had familiarized him with Yankee "notions," but, no with the American tongue. Brignoli, commencing to dress one evening, found one of the indispensable adjuncts of the toilet absent. Summoning the waiter, the tenor discharged his pile of wrath thus: "Yesterday I was a piece of soap; but to-day where am I!"

ESTLEY & CAMP
NO. 203 NORTH FIFTH STREET
ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORZ & CAMP, MATHUSHEK, FISCHER AND OTHERS,

Payments

giving a variety to select from that can not be found in any other house in the country.
Every instrument warranted. Catalogues mailed on application.

ESTLEY & CAMP,
NOS. 188 AND 190 STATE STREET,
CHICAGO, ILL.

JUST ISSUED.

"LE ROUET,"

(SPINNING WHEEL.)

—BY—

CHEVALIER A. de KONTSKI,

Price, 50 Cents.

NICHOLAS LEBRUN, SOLE IMPORTER

FIFTEEN YEARS OF SUCCESS.

NICHOLAS LEBRUN,

Watchmaker, Jeweler, and Dealer in

MUSICAL INSTRUMENTS

And Musical Merchandise,

207 SOUTH FIFTH STREET.

ST. LOUIS, MO.

TEN FIRST PRIZES.


OF THE
CELEBRATED 'ROUGH DIAMOND'
ITALIAN STRINGS

FOR VIOLIN, GUITAR, BANJO, CELLO, AND
DOUBLE BASS.

And of the "NE PLUS ULTRA" GERMAN ACCORDION.

Bands supplied and instruments repaired at lowest figures. Dealers supplied with New York figures. Sample orders solicited. Jean White's and Howe's entire catalogues in stock at publishers' prices. Largest and best stock west of the Mississippi. Ten assorted samples of "Rough Diamond" violin, guitar, or banjo strings mailed upon receipt of \$1.00.

ARTISTIC CONSCIENTIOUSNESS.

o charge is to be preferred against any individual or against any collective body of artists in these words. But, as we are all of one common weak nature composed of many delicately balanced characteristics of good and evil, it is well to contemplate even the possibilities of our inherent tendencies to err. There can be no grander tribute to the greatness of art than the acknowledgment of the fact, that its successful pursuit can only be hoped for on the part of the artist by his complete self-abnegation and by the exercise of the noblest of our moral qualities. However advantageous selfish considerations may seem at the moment, they are in the long run destructive to the high, pure motives of the true artist, inimical to real lasting success. The composer who descends to a love of popular taste in his writings, the organist who does not take the trouble to always play with the same determined accuracy because he does not know that any of his listeners are critical, the singer who thinks the stale song and the common ballad form the best means of success and the orchestral performer who thinks because he plays on an instrument of soft-tone qualities that he may unobserved spare his efforts and even not play at all in some of the forte passages, all furnish familiar types of the unconscientious artist, who, reaping the just punishment of their neglect, wonder how it is they are less fortunate than their neighbors. Short-sightedness ever accompanies selfishness. So the composer madly hunting for popularity fails to see that the only safe course for the productive artist is to write for the future and according to the highest standards of the art, the indifferent organist discovers too late, that people have "ears to hear" with, the silly singer who seeks for a butterfly popularity finds that the fame of a great executive artist can only be by the performance of great music, and the negligent orchestra player discovers that conductors will in the end only pin their faith upon men who do not spare their fingers or breath. The true artist is in the highest sense of the term a good soldier who spares not himself for the cause he follows, and gives his first thought and strength to his duty and concerns himself least of all about his pay. Some one says "man kind is divided into two classes, those who will and those who will not advance." This saying may be well applied to the artist's career; for without wishing to discourage the exercise of worldly prudence, a necessity and a virtue when governed under high motives there is no lasting fame or success obtainable save by the power of noble, self-sacrificing motives; and it is of the highest importance that young artists should be taught the splendid morality of art while they are studying the technicalities of its power for in art moral worth and artistic beauty are inseparable companions.

JANITOR to his wife, who has hung the water pail on the gas jet "Bridget, me darlin', did Mr. Levy Strauss tell ye to put this pail on the gas?"

Bridget—"No, Pat; but he was after saying that the gas was talkin' shure!"—*Washington Herald.*

The NEW ENGLAND CABINET ORGANS

Stand at the Head of the Leading Instruments of the World, for

Beauty of Design, Superiority of Finish, Excellence of Workmanship and Tone Quality. These Organs are without an Equal.

—MANUFACTURED BY—

THE NEW ENGLAND ORGAN CO.

1297 & 1299 WASHINGTON STREET,

BOSTON, MASS., U. S. A.

ILLUSTRATED CATALOGUE AND FULL INFORMATION MAILED FREE ON APPLICATION.